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SOME ORIGINAL DRAWINGS BY ANCIENT AND MODERN ARTISTS OF VARIOUS SCHOOLS

Remaining in the Collection of

J. P. H.

PRIVATELY PRINTED

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1917

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Best wishes for the

new year

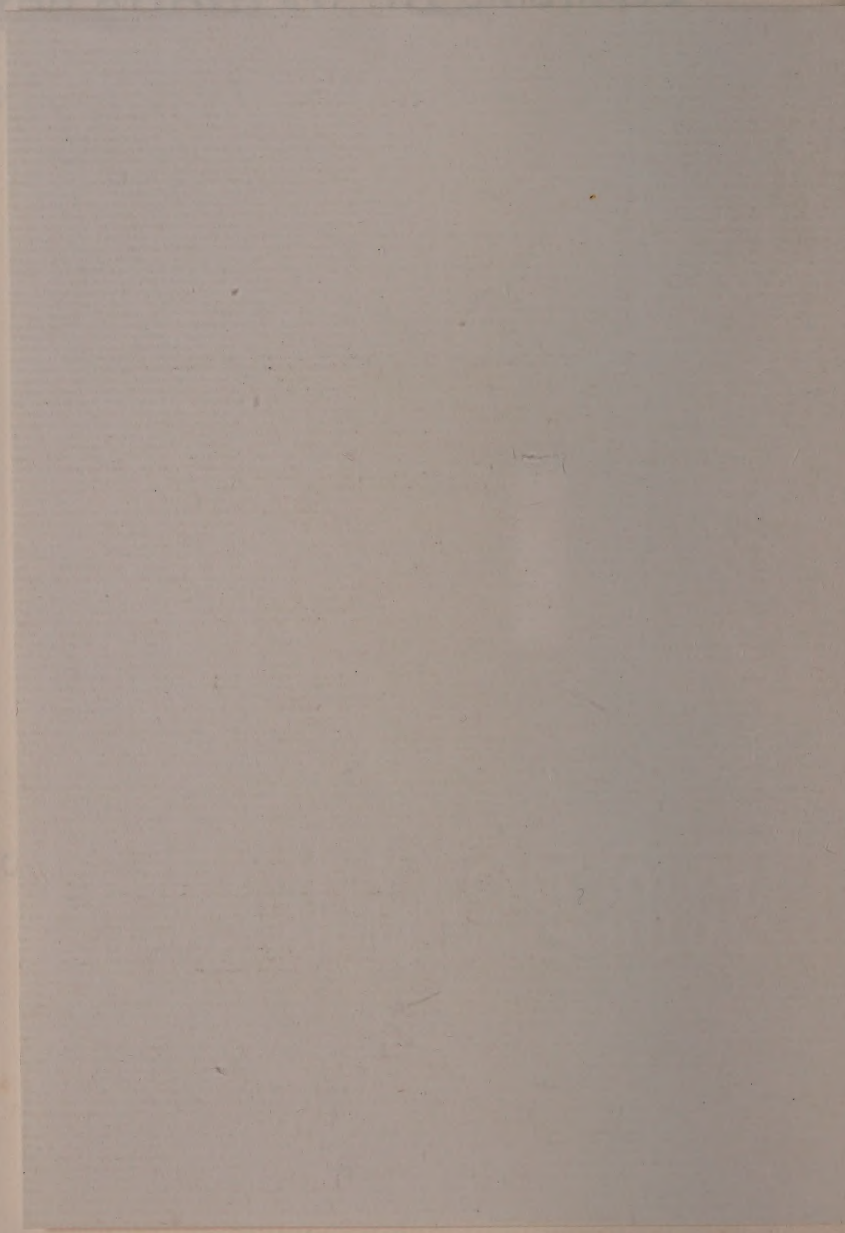
W. P. Hamilton.

January 1917.

196, Queens Gate, S.W.

London.

Alexis David Cr Paris



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"C'est le bon goût du dessin qui est dans les arts comme la crainte de Dieu en fait de religion, le commencement de toute sagesse."

"Correspondance littéraire par le Baron de Grimm," vol. vi, p. 389. Avril 1769.

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No. 1

N. BERCHEM

1620-1683

Landscape with peasants.
Sepia.
Size: 15 by 23 cm.
Signed "C. Berghem, 1655."

Collections: Ploos van Amstel.
Goll van Falkenstein.

In the catalogue of the latter collection it is stated that the drawing has been engraved by J. Visscher.

b

No. 2

N. BERCHEM

1620-1683

Peasants and cattle fording a river.
Sepia.
Size: 15½ by 23 cm.
Signed "C. Berchem."

Collections: G. Hibbert.
W. Esdaile.
C. S. Bale.

No. 3

L. L. BOILLY

1761-1845

Portrait of Madame Boilly nursing her child after vaccination.
Black chalk on brown paper heightened with white.
Size: 36 by 26 cm.

No. 4

F. BOUCHER

1703-1770

L'Origine du dessin.
Brown chalk.
Size: 16 by 21½ cm.

This drawing is said to have been engraved, but I have never seen the print.

No. 5

P. BREUGHEL (THE ELDER)

1510-1570

This drawing was ascribed to Albert Dürer by Dr. Ginsburg, its former owner. I have ventured to alter the name to Breughel the elder.

Study of a Fox.
Reed pen and bistre.
Size: 21 by 18 cm.

c

No. 6

CLAUDE GELLÉE
(called LE LORRAIN)
1600-1682

A Flock of Sheep in a landscape.
Pen and bistre wash.
Size: 19 by 36 cm.

Study for the picture in the Academy in Vienna: this picture bears the following inscription on the reverse:

" Io clauio Gellei
essendo morto il Signore
Caussei lascio questo quadro
al mio nepote Giuseppe Gellei
per hauere di me memoria.
Roma 1680 7$^{bre.}$
claude. P. Rom
1656."

Collections: Wellesley.
Sir James Knowles.

Once upon a time (when the guardian was not looking) I unhooked this picture and examined the inscription. I believe it is in the handwriting of Claude.

No. 7

J. S. COTMAN

1782-1842

View of Loddon, Norfolk.
Indian ink wash.
Size: 16 by 28 cm.

Engraved by E. Roberts in "Excursions through Norfolk," 1818.

No. 8

JEAN COUSIN

1500 (?)-1589 (?)

The Last Judgment.
Pen and wash.
Size: 27 by 20 cm.
Possibly a study for the picture of the same subject in the Louvre.

Collection: Dr. Ginsburg.

No. 9

A. CUYP

1620-1691

Cows on the banks of a river.
Black chalk slightly coloured.
Signed "A. Cuyp."
Size: 17 by 25½ cm.
Study for the picture at the Hermitage, Petrograd, No. 1104.

Collections: Baron Hochschild.
R. P. Roupell.

d

No. 10

A. VAN DYCK

1599-1641

Portrait of a Man.
Red chalk.
Size: 22 by 16½ cm.

Collections: Thomas Hudson.
Richardson the Younger.
Lord Selsey.
R. P. Roupell.

On the back of the drawing is written:

"No. 79. Vandyck, b. 1599, d. 1641.
Bought at Hudson's sale A.D. 1779."

Mr. Roupell has added in pencil: "Above is in the handwriting of Lord Selsey and bought at the sale of his library in 1872 at Sotheby, Wilkinson, and Hodges. R.P.R."
On the mount Mr. Roupell has written in pencil "Stalbent?"

No. 11

A. VAN DYCK

1599-1641

Portrait of Vorsterman the engraver, 1578-1656.
This is one of the finest portraits etched by Van Dyck.
Black chalk.
Size: 24 by 18 cm.

Collections: Desperet.
Sir Thomas Lawrence.
De Vos.

No. 12

A. VAN DYCK

1599-1641

Study for the portrait of Lady Rich.
The picture is in the Bischoffsheim collection in Paris.
Black chalk and wash.
Size: 36 by 24 cm.

Collection: Earl of Warwick.

No. 13

H. FANTIN LATOUR

1836-1904

La Lecture.
Black chalk.
Size: 16 by 22 cm.
Signed "Fantin, 77."

Study for the picture in the museum at Lyons.

e

No. 14

FRANCIABIGIO

? 1483-1525

Head of an elderly Man.
Black chalk.

Collection: Chennevières.

This may be a portrait of Angelo Doni, later in life than when painted by Raphael.

No. 15

J. VAN GOYEN

1596-1656

Scene on the banks of a river.
Black chalk and wash.
Size: 11½ by 19½ cm.
Signed "V G" and dated 1653.

Collection: Suermondt, No. 75.

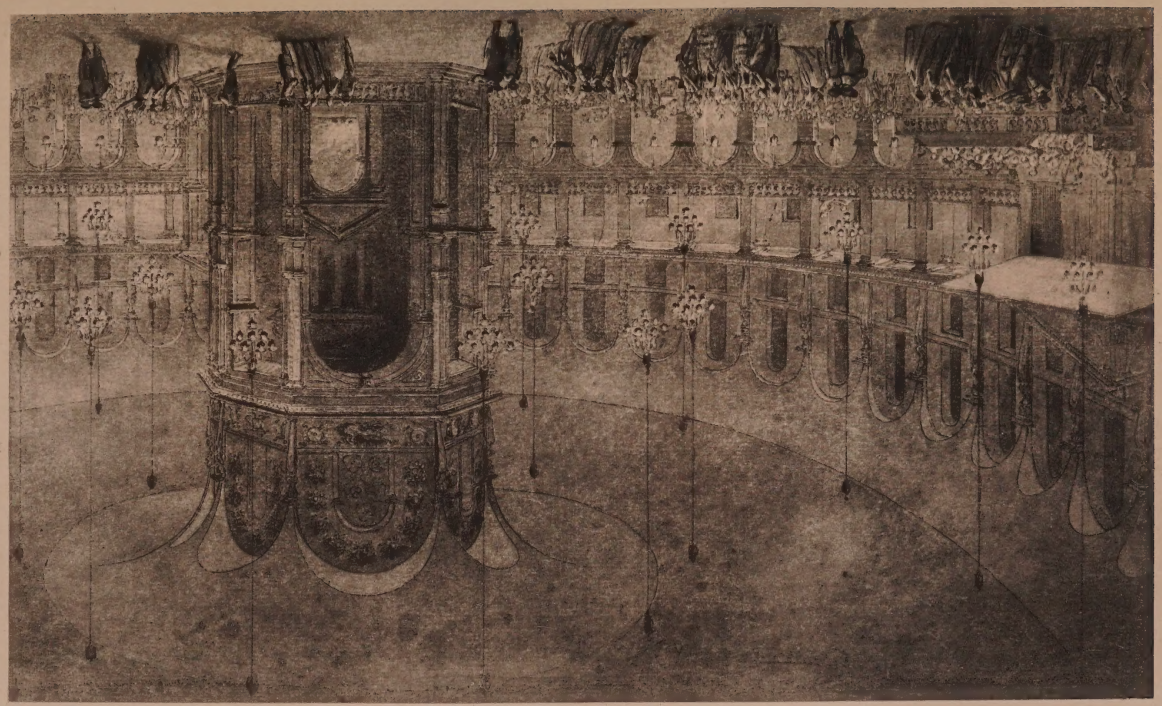
No. 16

H. GRAVELOT (ascribed to)

1699-1773

Interior of Ranelagh, London, 1750.
Pen and sepia wash heightened with white.
Size: 24 by 39 cm.

It is interesting to compare this drawing, which shows the fireplace in the middle, with the picture by Canaletto in the National Gallery.



No. 17

J. HOPPNER

1758-1810

Study for a portrait of a Lady.
Black and white chalk on grey paper.
Size: 34 by 26 cm.

f

No. 18

W. H. HUNT (WILLIAM HUNT)

1790-1864

A lady seated at a piano, probably Mrs. Hunt.
Water colour.
Size: 29 by 18 cm.

This talented painter is chiefly known for his still-life subjects. These are wanting in "values," and are inferior to his studies of landscape and figures from nature.

No. 19

W. H. HUNT (WILLIAM HUNT)

1790-1864

View of old London Bridge, looking east.
Bistre wash.
Signed "W. Hunt 1825."
Size: 34 by 54 cm.

This bridge was pulled down in 1826.

No. 20

J. D. INGRES

1780-1867

Portrait of Mademoiselle Benard with a large doll.
Pencil.
Size: 30½ by 20½ cm.
Inscribed: "à Madame Benard."

No. 21

ITALIAN SCHOOL

Early Sixteenth Century

Virgin and Child with infant St. John.
Black chalk cartoon.
Size: 53 by 38 cm.

This drawing was ascribed by Signor Morelli to Girolamo Genga, probably because he studied under Timoteo delle Vite and Signorelli. No doubt traces of the influence of both these masters can be found in this drawing, but it bears no resemblance in style to the drawing by Genga in the Louvre, which is a study for his picture now in the Brera.

Collection: Chambers Hall.

Chambers Hall, to whose generosity and intelligent judgment the University of Oxford owes so many interesting works of art, is buried in the churchyard of Boldre in the county of Hampshire.
There also lies the Reverend William Gilpin, formerly Vicar of Boldre, and one of the founders of the Old Water Colour Society.
When my time arrives to be laid in the same beautiful churchyard, far removed from any human habitation, I shall be in good company.

g

No. 22

P. J. DE LOUTHERBOURG

1740-1812

Heath scene, with a lady and two gentlemen riding.
Sepia.
Size: 20½ by 30 cm.

No. 23

R. W. MACBETH

1848-1910

Study of young Girl: "Papillon."
Red chalk.
Size: 37 by 19½ cm.
Signed "R.M. 1895."

No. 24

A. MENZEL

1815-1905

Study of a Lady, seated.
Black chalk touched with blue.
Size: 30½ by 24 cm.
Signed "Ad. Menzel. 2 Juli. 1851."

No. 25

J. F. MILLET

1814-1875

Old Woman carrying faggots.
Black chalk.
Size: 21½ by 17 cm.

Collection: Sensier.

h

No. 26

LOUIS GABRIEL MOREAU

1740-1806

Scene in a Farmyard.
Gouache.
Size: 28 by 24 cm.

I bought this drawing of Lasouche the actor.

No. 27

M. B. OLLIVIER

1712-1784

Study of Lady, standing.
Black chalk on blue paper.
Size: 24 by 16½ cm.

24

No. 28

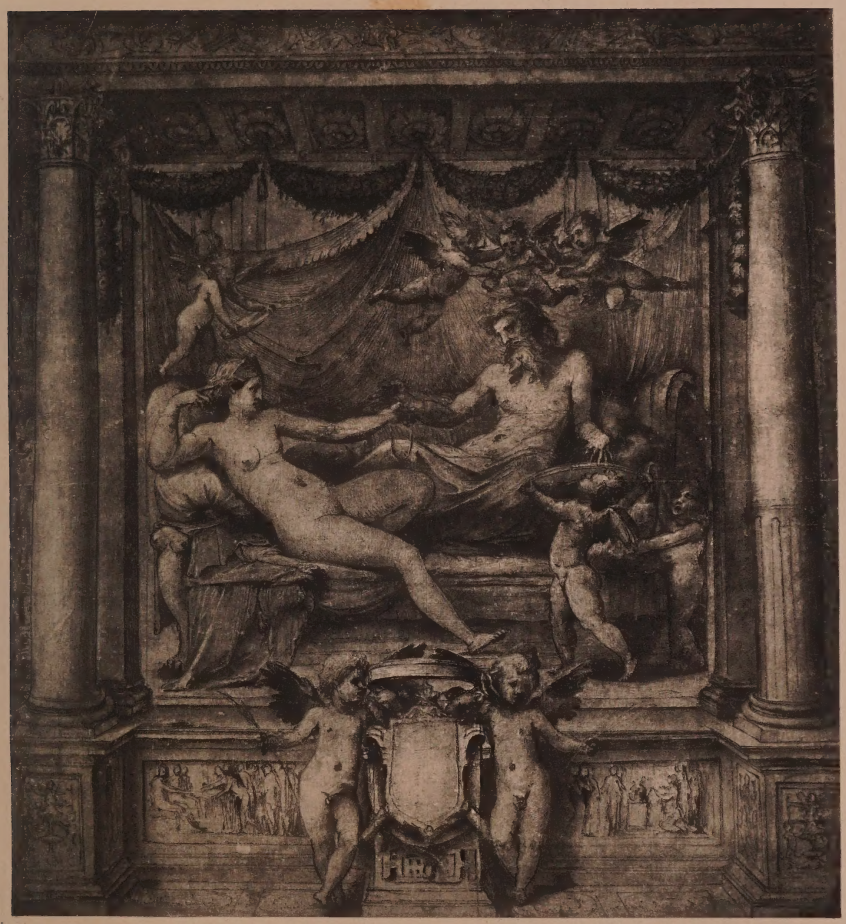
GIAN. FRANCESCO PENNI

(called IL FATTORE)

1488-1528

A mythological scene, probably a design for tapestry. Pen and wash on grey paper.

Collection: J. Barnard.



No. 29

F. POURBUS THE ELDER

1522-1580

Study of a young Woman's Head.
Pencil and red chalk.
Size: 12 by 10 cm.

Collections: Bouverie.
De Vos.

No. 30

ANDREA DELLA ROBBIA

1435-1525

Virgin and Child.
Pen and wash on grey paper.
Circular, 24 cm. in diameter.

This drawing was ascribed to Luca della Robbia, but from sketches on a contract signed by Andrea della Robbia (formerly in my possession) I have no doubt about its being by the same hand.

No. 31

P. P. RUBENS

1577-1640

The Three Graces.
Red chalk.
Size: 27 by 17 cm.

Collections: Richardson the elder.
Richardson the younger.
Defer-Dumesnil (Paris 1900).

Compare the pictures at the Prado, at Stockholm, and the "Judgment of Paris" in the National Gallery.

No. 32

P. P. RUBENS

1577-1640

Study of his second wife (Helena Fourment), seated.
The picture is at Munich, No. 794.
Black chalk on grey paper.
Size: 48 by 31 cm.

Collection: Huquier.

No. 33

J. F. SCHALL (ascribed to)

Born about 1750

A young Lady, seated.
Black chalk heightened with white.
Size: 24 by 17 cm.

This drawing was sold at Christie's under the above name.
By comparison with the drawing (from the Goncourt collection, now in the Louvre) ascribed to J. H. Fragonard, and representing his daughter, Rosalie Fragonard, this might be the same young lady. In that case this drawing might be by Evariste Fragonard or by Marguérite Gérard. There is a somewhat similar drawing in the Groult collection in Paris, but I do not remember the artist's name.

No. 34

J. VAN STRY

1756-1815

Cattle on the banks of a river at sunrise.
Sepia wash.
Size: 17 by 22 cm.

Collection: W. Mayor.

No. 35

J. VAN STRY

1756-1815

Three Cows in a landscape.
Water colour.
Size: 21 by 32 cm.

Collection: Mayor.

No. 36

W. VAN DE VELDE

1633-1707

A Battleship preparing to sail.
Bistre and Indian ink wash.
Size: 16 by 20 cm.

Collections: Hoofman, 1846.
De Vos, 1883, No. 559.

No. 37

ESAIAS VAN DE VELDE

1590-1630

Landscape with Windmills.
Sepia wash.
Size: 20 by 32 cm.
Signed "E. V. V."

Collection: Sir W. W. Knighton.

No. 38

A. WATTEAU

1684-1721

Head of young Girl wearing a mantilla.
Black and red chalk.
Size: 19½ by 17½ cm.

Engraved. I have seen an impression of this print at the Bibliothèque de l'Arsenal, Paris, but cannot find the note I took at the time with the name of the engraver.

No. 39

FRENCH SCHOOL

Study of a Girl's Head.
Red chalk.
Size: 15 by 10 cm.

I am inclined to think that this drawing of a sad little face may be by A. Watteau and from the same model as the preceding drawing, No. 38.
Some day—when the war is over—when we are no longer interned—when we can journey to Paris without being cross-examined by authorities—when the treasures of the Louvre are again visible—I might find that the model is Mademoiselle D'Argenon (the youthful niece of De la Fosse, the painter), whose plain face but beautiful voice charmed Watteau and the friends of Crozat in his newly-built mansion where now stands the Opera Comique—"sororis filia cui suaves accentus musa invideret."
See "Watteau," by Paul Mantz, Paris, 1892, p. 82.

No. 40

SIR DAVID WILKIE

1785-1841

Portrait of Mr. Nussey, a friend of Wilkie.
Black chalk touched with white.
Size: 36 by 30 cm.

Collection: Sir J. C. Robinson.

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